

Caracoles, 2019,
Sound installation, 5-channel
textile speakers, conch shell synth, led lights, metal stands, chain,
custom electronics, software, macbook
250 x 150 x 100 cm



Caracoles, 2019
Sound installation, 5-channel
textile speakers, conch shell synth, magnets, metal stands, led lights, custom electronics
250 x 150 cm

Draping Sound I.

Mixed media installation / Sound performance
at Pistoriho Palace, Bratislava, Sensorium Festival,
The Augmented Mind
07.-09-06-2019

'Draping Sound' installation centered around the poiesis of time and the limits of human perception and our capacity to comprehend and interpret our surroundings. Sonorous phenomena unfolds, constitutes spaces, mediated presence and articulates time. Visitors move freely and alone first to be able to have a heightened sensory encounter with the installation. It may prompt emotions, ask awareness, organise patterns of behaviour, define a way of sensing and engaging with the surroundings that hangs at the threshold of consciousness and perception.

"everything comes together...subjectivity and objectivity, the abstract and the concrete, the real and the imagined, the knowable and the unimaginable, the repetitive and the differential, structure and agency, mind and body, consciousness and the unconscious, the disciplined and the transdisciplinary, everyday life and unending history." - Edward Soja concept of "Thirdspace"



Draping Sound
Sound installation, performance
silk, metallized textile, metal stands, lights, custom electronics, software
500cm x 150cm x 200cm







Draping Sound
Mixed media installation
organza, metallized textile, metal stands, custom electronics, software
150cm x 80cm



Soft Sound

Sonic sculptures

2016 (ongoing)

functional textiles, galvanized textiles, magnet, custom electronics.

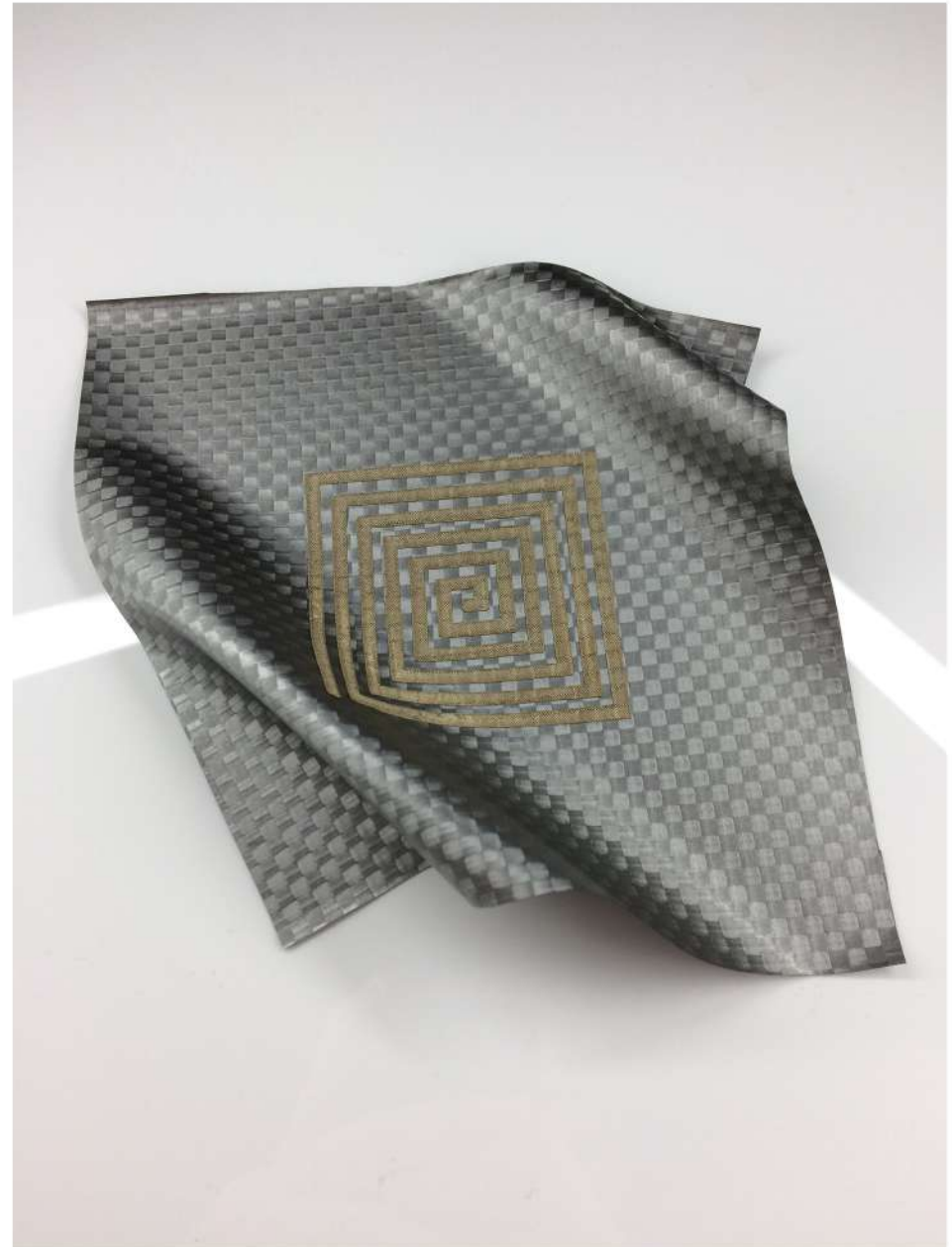
50 x 50 cm

Sound is an existential pattern.

Recontextualization of textile and flexible surfaces as an electroacoustic transducer for conversation of an audio signal into sound.

The practice-led research combines the textile medium with sonic art where copper and silver are the key elements working as conductive materials to create possibilities for encountering, enhancing and exploring multi-sensory experiences.

Textile and sound are paramount in this research. EJTECH artistic research involves building with textiles and flexible materials, due to its functional and aesthetic advantages, as well as it being ideal for studies looking to integrate different sensory modalities. Sound is a medium that has been increasingly gaining ground in the visual arts during recent decades, despite this seeming contradictory. Man has not always been dominated by vision. In fact, the primordial dominance of hearing has only gradually been replaced by that of vision. Sight is directional and isolates; whereas sound is omnidirectional and incorporates. While the sense of sight implies exteriority, sound creates and experience of interiority. Sound is a living organism that occurs together with visual, spatial, and social elements.



Soft Sound, 2016 - ongoing
Electro-acoustic textile series
functional textile, metallized textile, custom electronics, software
50cm x 50cm



Soft Sound, 2016 - ongoing
Electro-acoustic textile series
functional textile, metallized textile, custom electronics, software
50cm x 50cm



Soft Sound, 2016 - ongoing
Electro-acoustic textile series
functional textile, metallized textile, custom electronics, software
50cm x 50cm

Variations on Enso

Mixed media installation

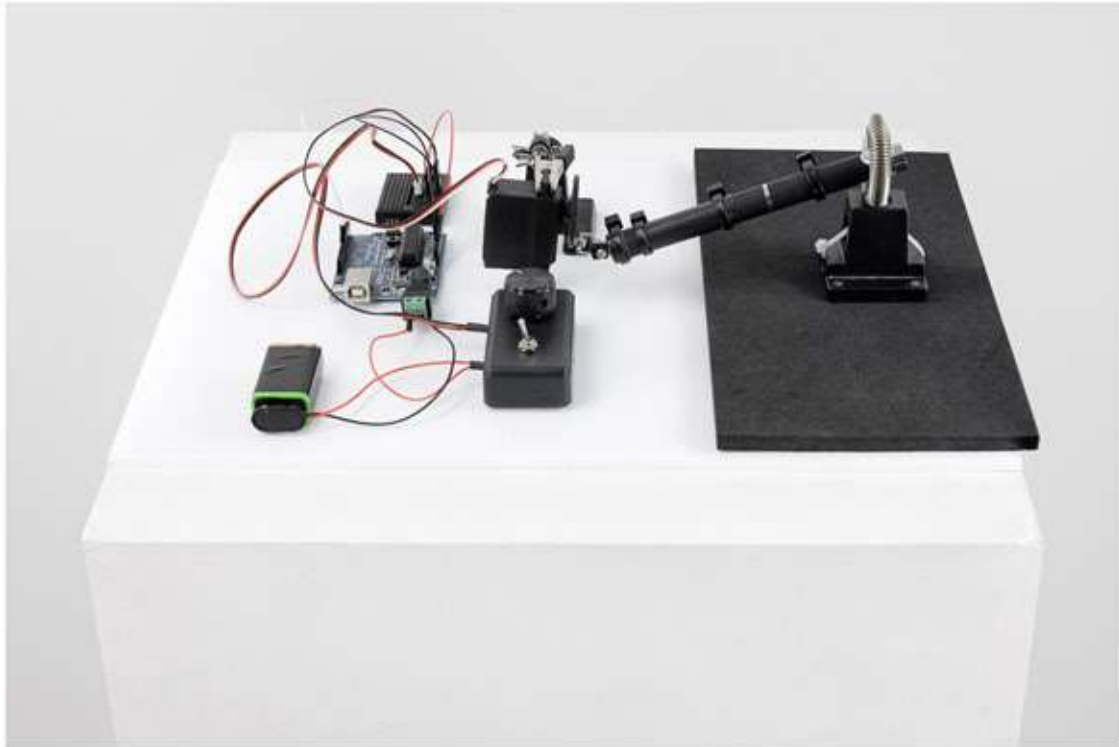
2015

textile, powder, laser, custom electronics, software

120 x 200 cm

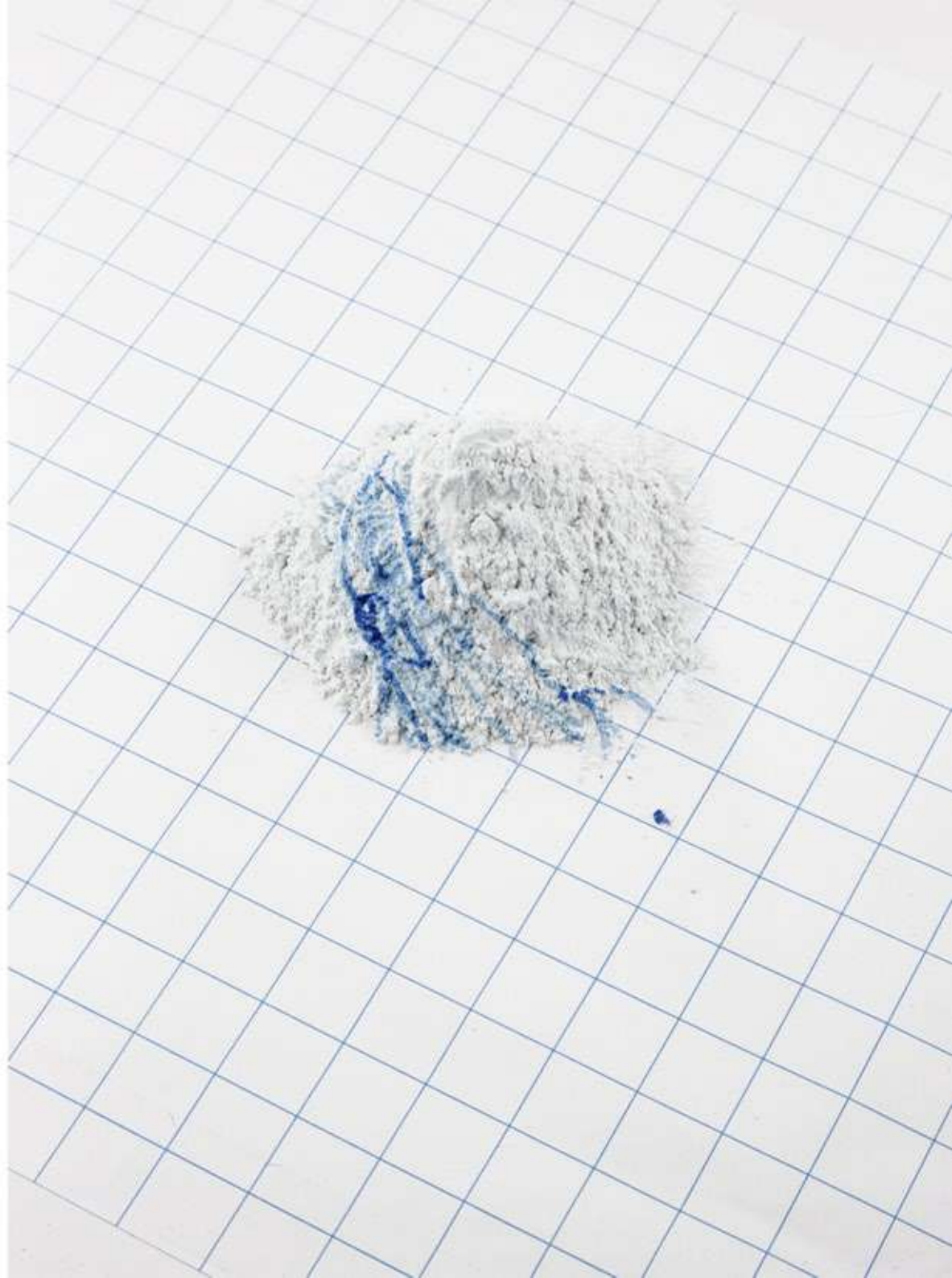
Technospiritual practice of drawing enso.

A one breath – one brushstroke circle, fundamental in zen calligraphy. In Variations on Enso, one breath is replaced by an untiring output position signal, brush by laser and sumi-e ink by a light reactive treated textile, referring to our technologized culture. Observing repetition as a new beginning every time, not a monotone act of the same thing over and over.



Variations on Enso, 2015
Mixed media installation
textile, laser, powder, custom electronics, software
200cm x 120cm

Variations on Enso, 2015
Mixed media installation
textile, laser, powder, custom electronics, software
200cm x 120cm



New Ways of Viscosity

Mixed media installation
at Collegium Hungaricum Berlin
2016

textile, foam, net, shell, plant, chromic powder, laser, led lights,
custom electronics, software, macbook
Dimensions variable

As recoil to the exponential invasion of digital carvings landscaping our lives, a craving for tactility, depth and dimension has led us to long for lost materiality and reconsider the role of physicality of substance once again. In its origin, this exploration began by binging on ultra high resolution renders, edging towards the improbabilities of awkward dynamics and impossible physics, swinging between self evident CG and skin tight texturing. Conspicuous compositions, shiny still-life-inspired visuals blended into illogical geometries, distorted characters, plants and art history classics. This new kind of materiality was conceived for an onscreen lifespan only, luring the senses to a hyper-haptic awakening. This multi-dimensional ambition, unconfined, constantly and capriciously multiplied and transmitted, adopted and adapted, is flattened for the screen, fit to view in a browser. "Vision is an extension to the sense of touch" as Juhani Pallasmaa puts it in his book *The Eyes of the Skin*. All senses can be regarded as specialisations of augmented skin.

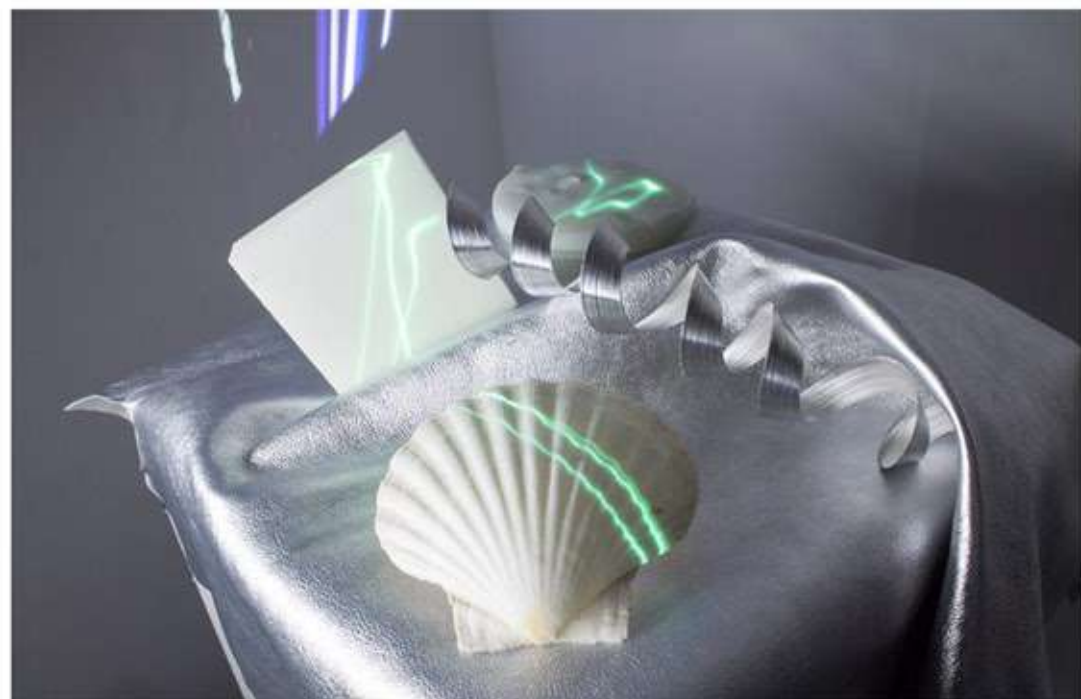
Through this self denominated new materiality, we to bring to the senses characteristics interconnected to virtuality, questioning this forgotten sensibility, where importance weighs as heavy on the sense of touch, as on perception through sight. Nothing is in a fixed state. Everything is liquid. As if caught in an in-between state of bouncing between online and digital appropriation of offline existence, *New Ways of Viscosity* proposes the architecture of the Internet not only as a virtual medium that has shaped the way we think, but as a tangible substance and material, with quantifiable physical properties in which we exist.

Rather than an immersive installation, *EJTECH* renders an open invitation for the de-hierarchization of the senses by fabricating reactive structures from foam, textile and aluminum inciting a personal exploration through sound, light and the ever intimate tactile experience.



New Ways of Viscosity, 2016
Interactive installation
foam, textile, aluminium, lights, plants, glass, custom electronics, software
variable dimension





SENSORIVM

Mixed media installation / Sound performance
at Trafo House of Contemporary Arts, Budapest
2019

silicium, textile, aluminium foam, carbon fibre, glass thread, led
lights, custom electronics, software, macbook
Dimensions variable

In the current hyper hectic character of contemporaneity, we are witnessing unprecedentedly significant changes in human civilization in a very short amount of time. Changes in our environments. Changes in our societies. Changes in our bodies. Our almost devotional relationship to technological advancements, focused mainly on intangible, virtual spaces, such as the internet, make us blind to the fact that these cyberspaces, clouds, and all computing power is very much a physical world process built on mined earthly matter. Hand held devices constrict our tactility to fabricated haptic feedback. Hyper communications keeps us misinformed and confused, rather than united. It is imperative that we construct new myths and rediscover a new sense of spirituality. A new spirituality that is intrinsically connected to a new materiality. No divine middle men. No digital false idols.

S E N S O R I V M is a pop-up cathedral. A tangible temple of new materiality. An initiation ritual into techno-spirituality. A liminal experience on liminoid ground. S E N S O R I V M addresses the present stale state of misdirected spirituality through an interactive exercise of spatiotemporal material process. Through extensive research of the crossmodal, EJTECH proposes a tactile experience into light and sound, an open invitation for the di-hierarchization of the senses by creating interactive interfaces from textile, minerals, plantae, and other unexpected elements inciting a personal, intimate exploration into materiality. The honest, intuitive, instinctual interaction that occurs when participants discover their expressive touch and gestures translate into sound, unearth a forgotten connection usually connected to elevated states of consciousness, or the virtuous sincerity of children. The state of now.



SENSORIVM, 2019
Mixed media installation / Performance
silicium, textile, aluminium foam, carbon fibre, glass thread, led lights, custom electronics, software, macbook
Dimensions variable



SENSORIVM, 2019
Mixed media installation / Performance
silicium, textile, aluminium foam, carbon fibre, glass thread, led lights, custom electronics, software, macbook
Dimensions variable

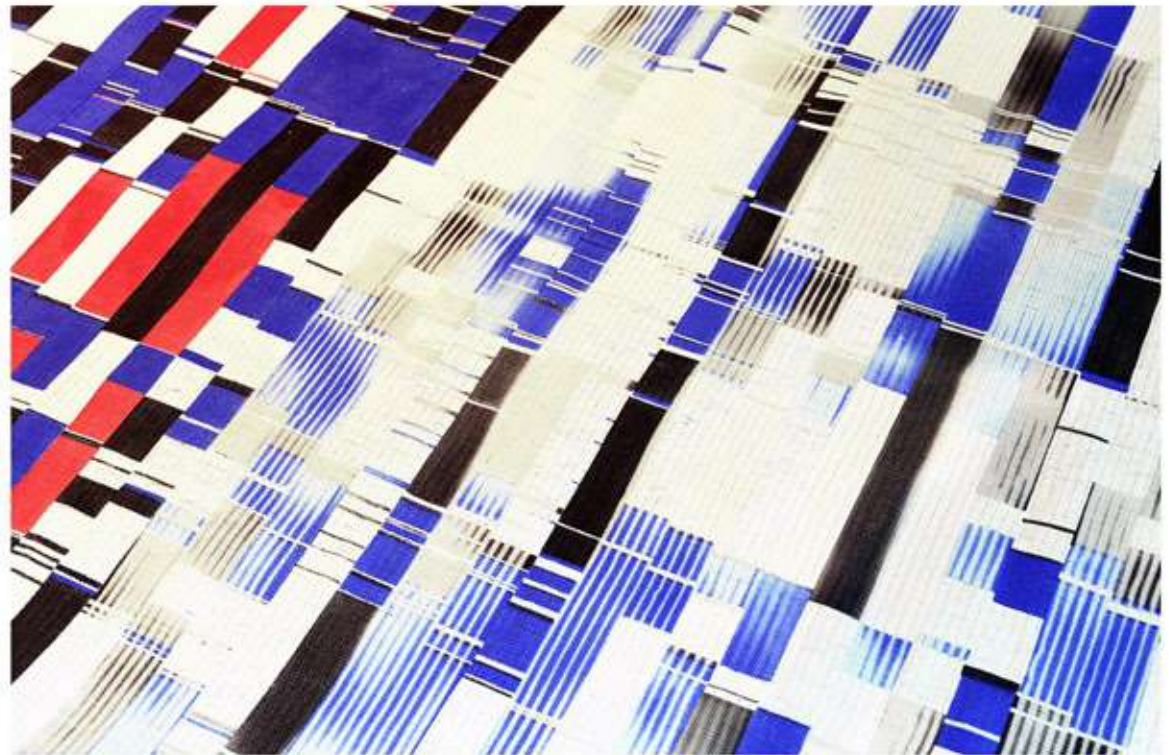
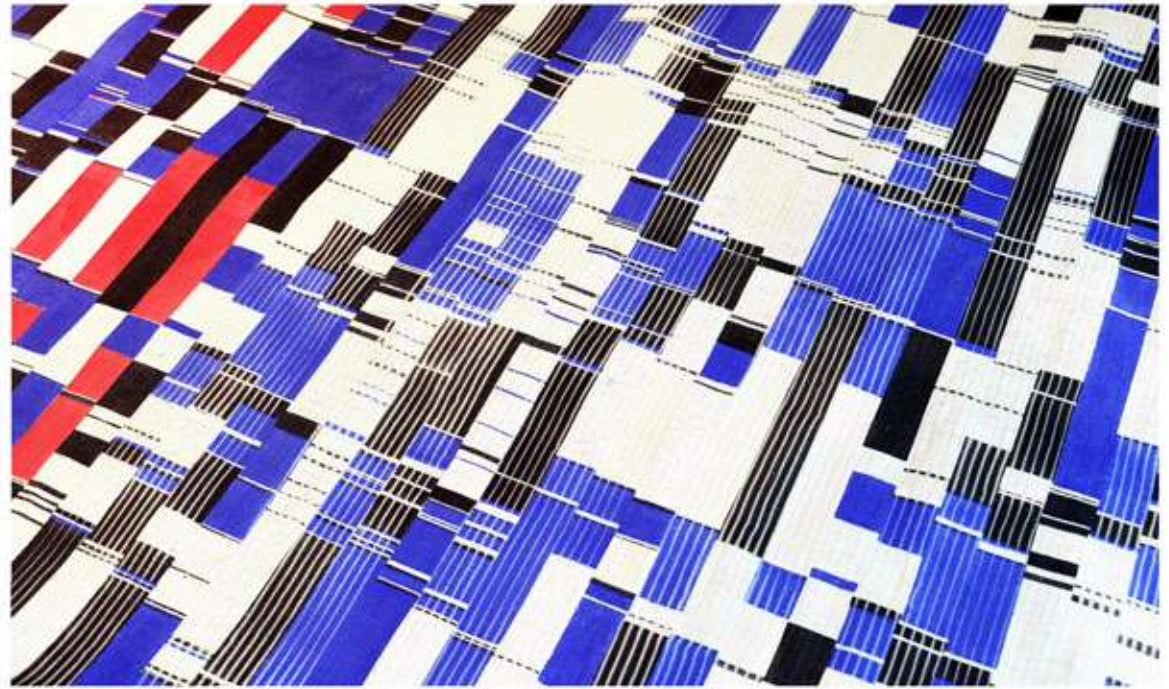
Chromosonic

Mixed media installation

2013

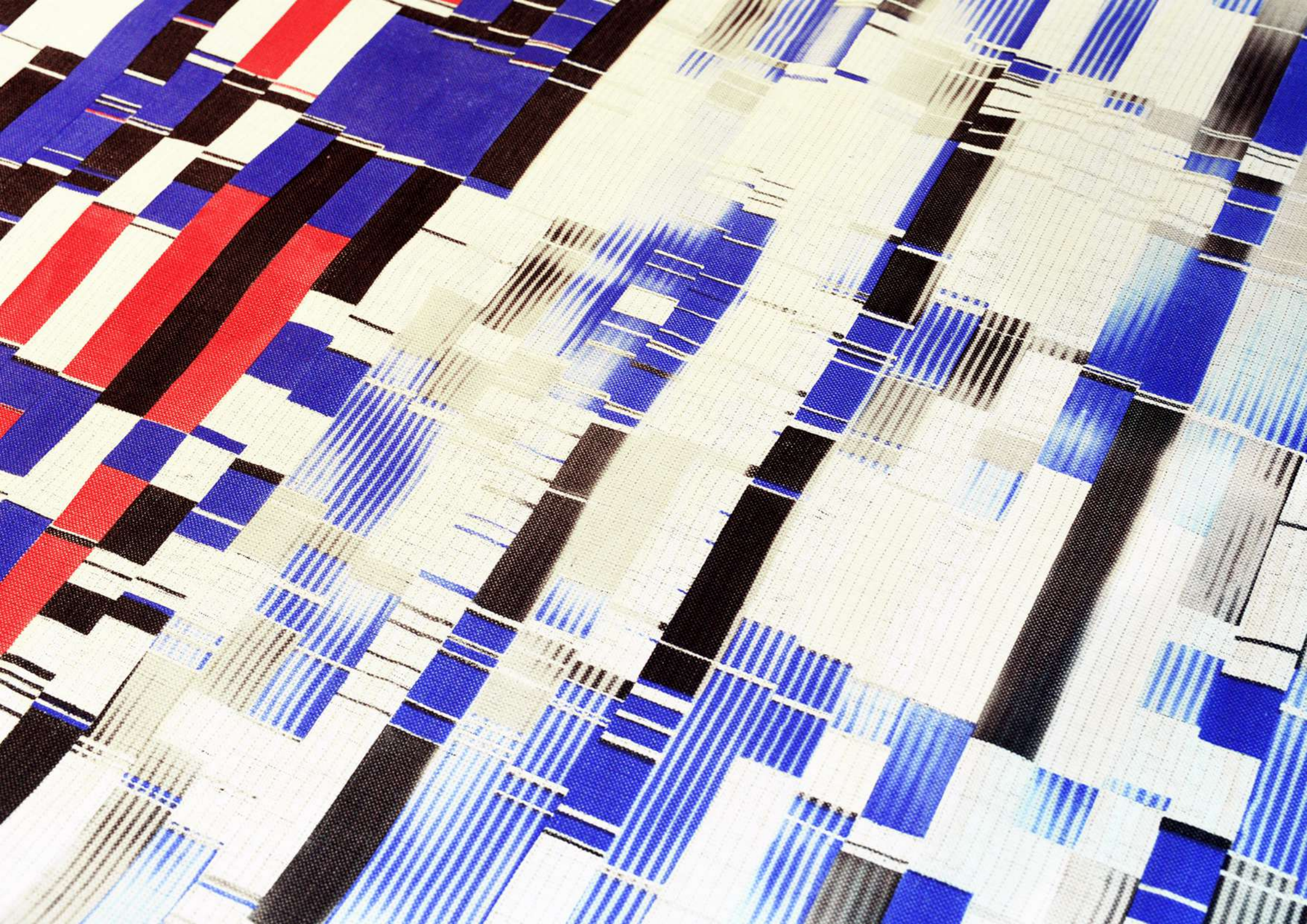
linen, nichrome, chromic ink, custom electronics, software
200 x 80 cm

'Chromosonic' is a textile structure, an electronic interface, and a sensitive second skin. The digital world alters genres, steps out to the reality. In a time of screens, which pretend to be immaterial and untactile, we tend to forget that these interfaces are our primary methods and objects of organizing and interacting with the world. The flatness of the screen is materializing within reality, and turned to structure of threads. The screen printed glitches appear on a hand woven, flexible textile. A glitch is a short-lived fault in a system, many times due to mistranslation, or loss of information. 'Chromosonic' reflects on the exponential growth of digitalisation in the physical world.



Chromosonic, 2015

Mixed media installation, Sound reactive textile
linen, nichrome, chromic ink, custom electronics, software
200cm x 100cm





Life Is Liquid, 2015
Mixed media installation
textile, chromic ink, custom electronics, software
200cm x 150cm



Liquid MIDI

Textile interface

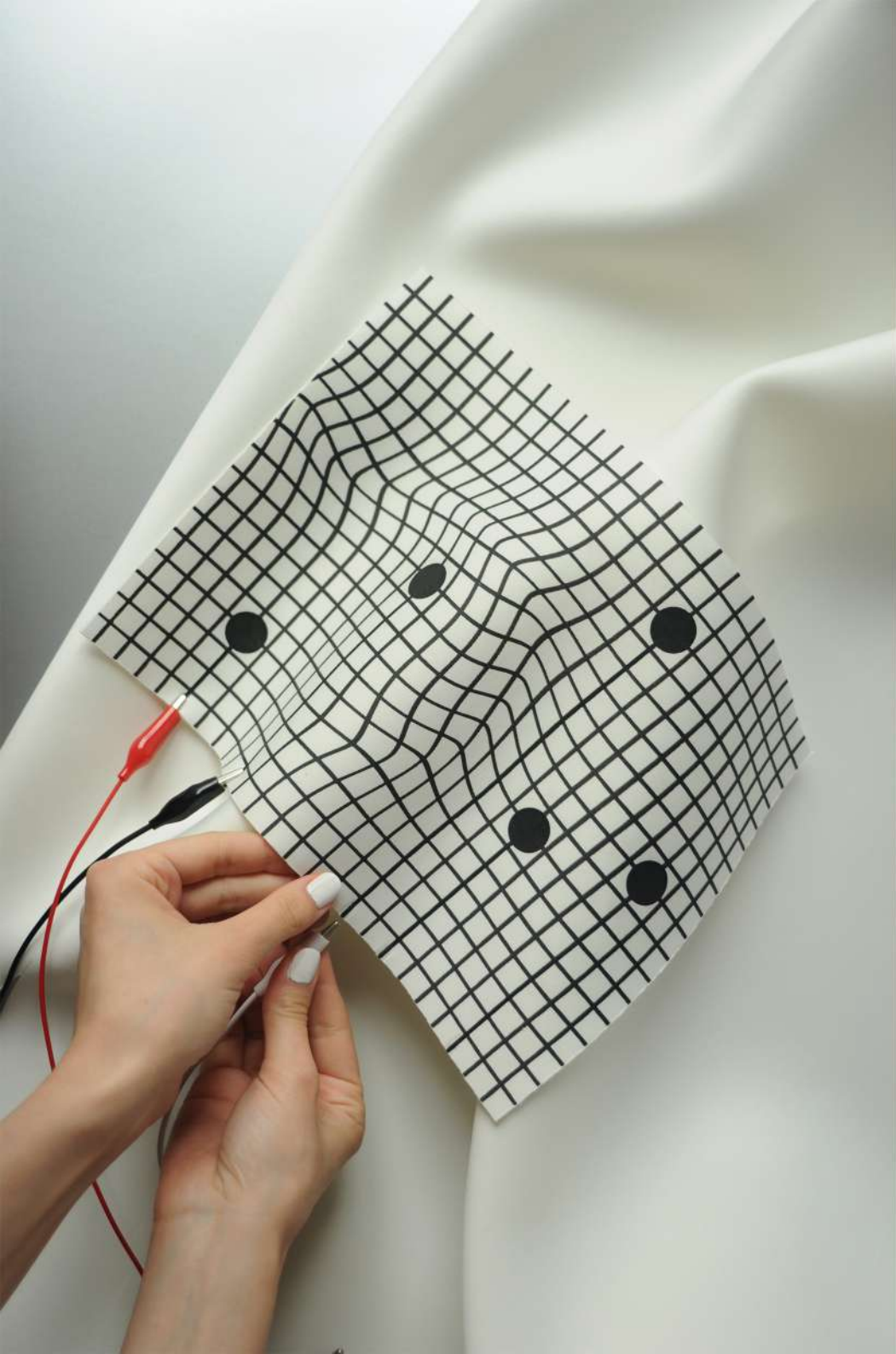
2015

textile, custom electronics, software

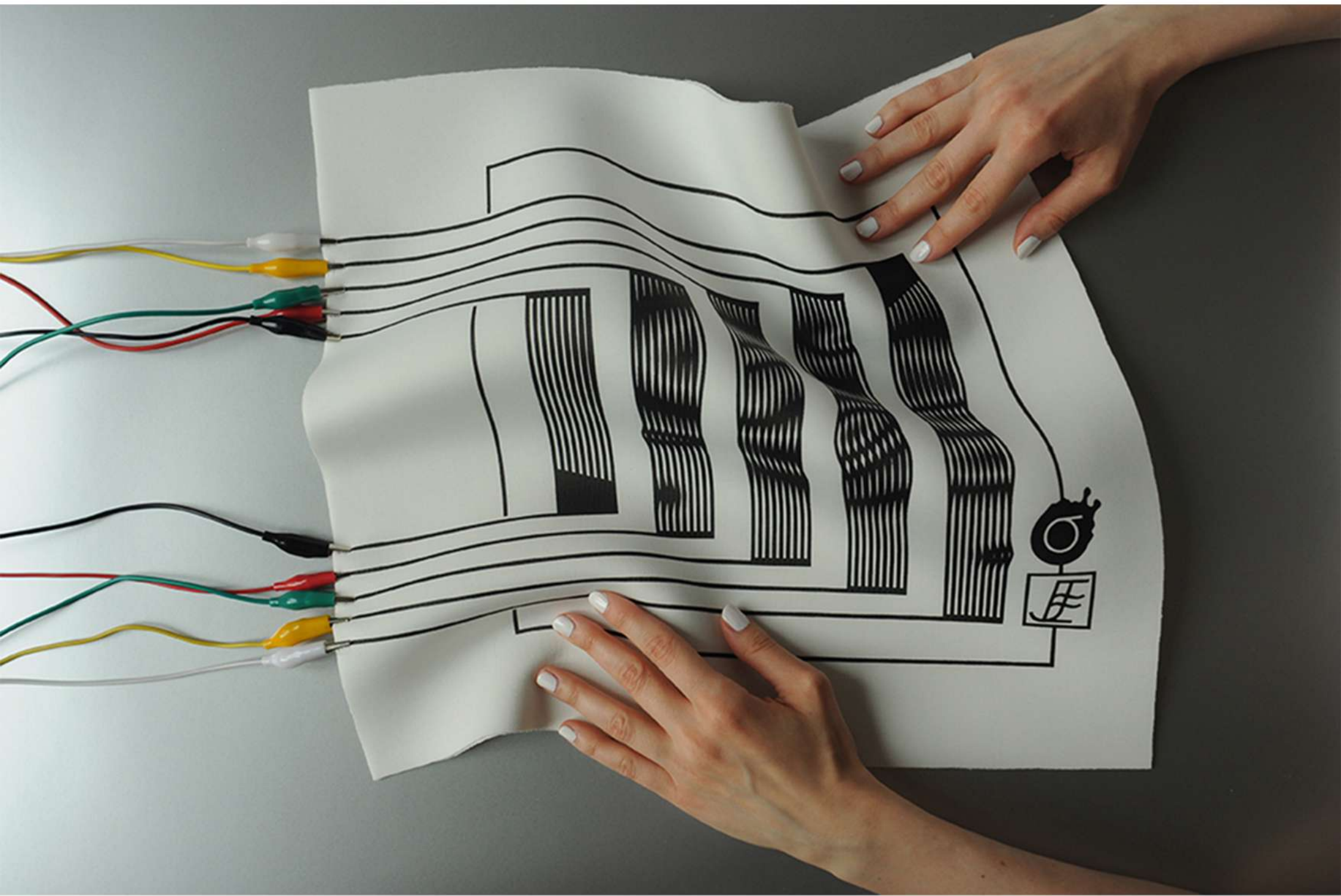
Dimensions variable

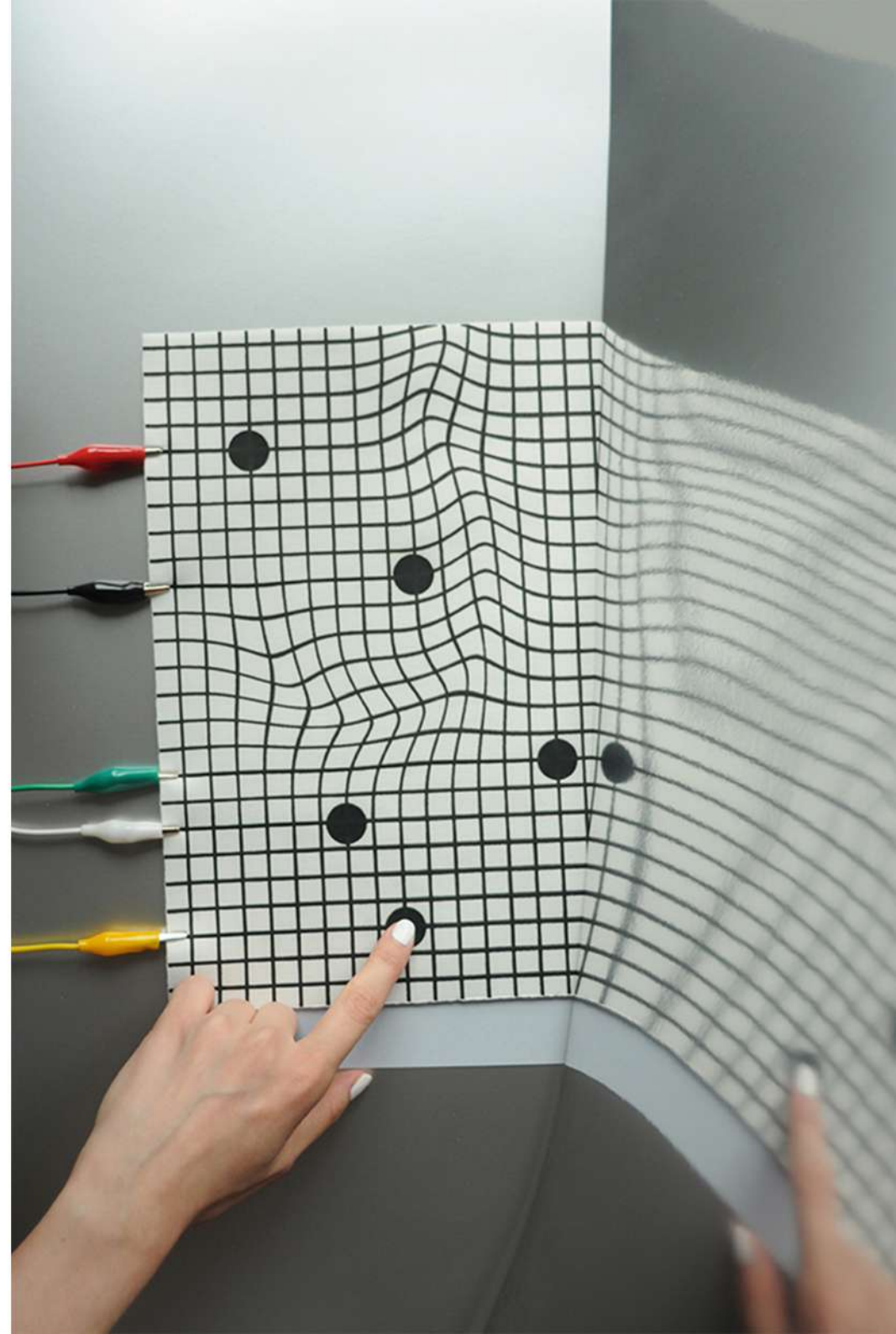
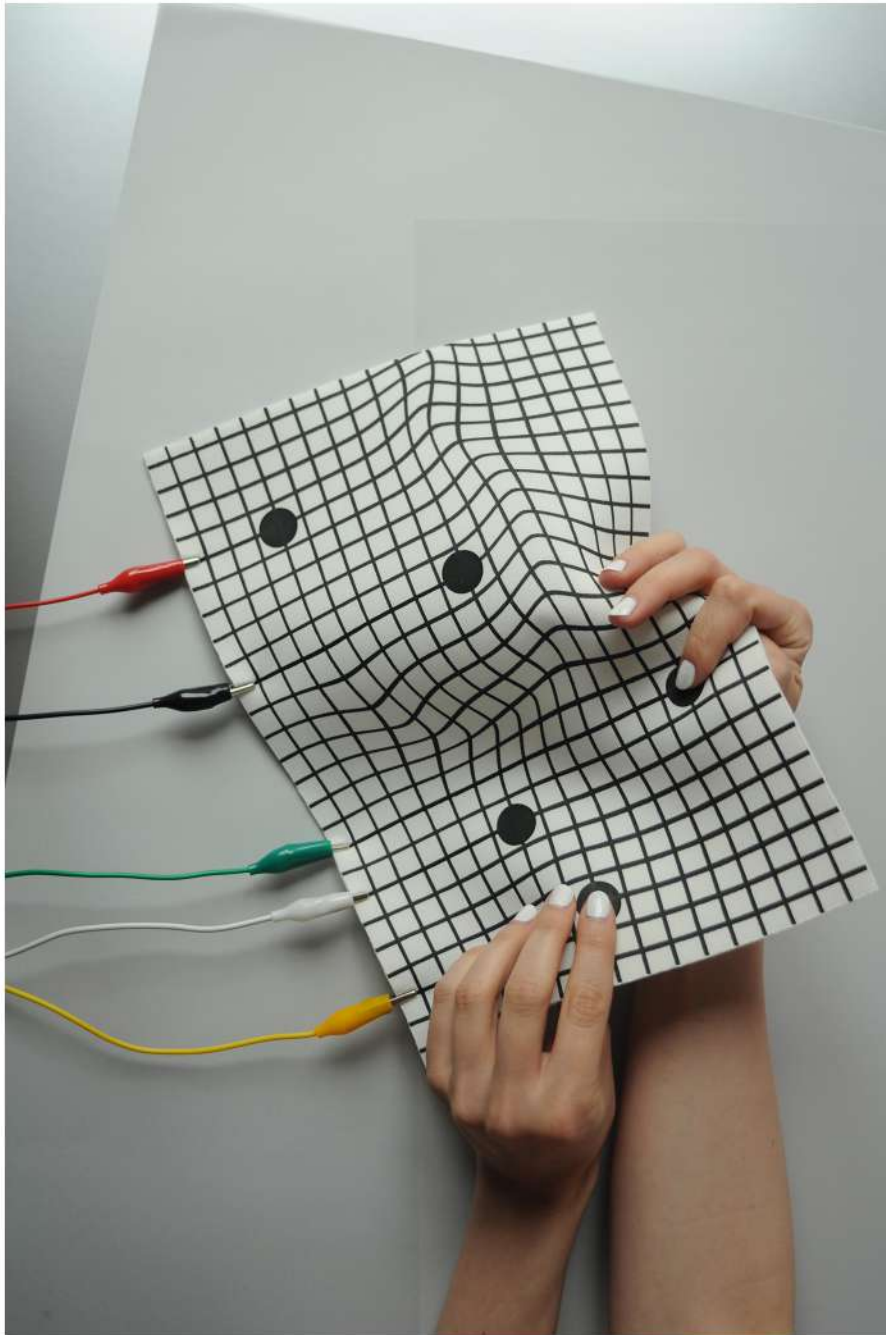
An experimental modular textile interface for sonic interactions, exploring aesthetics and morphology on contemporary interaction design. Trigger pads and fader board are screen printed modules focused on AV performances, allowing the performer to build its set up regarding its needs.

Sound is a medium that has been increasingly gaining ground in the visual arts during recent decades, despite this seeming contradictory. Technology plays one of the main roles in this multidisciplinary crossover, allowing not only for this amalgamation of the visual and auditory practices, but to further our ventures into how do we form this experience and with what tools do we design this multifaceted, polysensorial undertaking. Liquid MIDI is an experimental textile interface for liminal sonic experiences in a culture dominated by screen content.



Liquid MIDI, 2017
Sonic interface
textile, conductive compounds, custom electronics, software
variable dimension





Liquid MIDI, 2017
Sonic interface
textile, conductive compounds, custom electronics, software
variable dimension

Amorphous Allotropes

Interface

2017

crystal sensors, conductive compounds, custom electronics, software

Dimensions variable

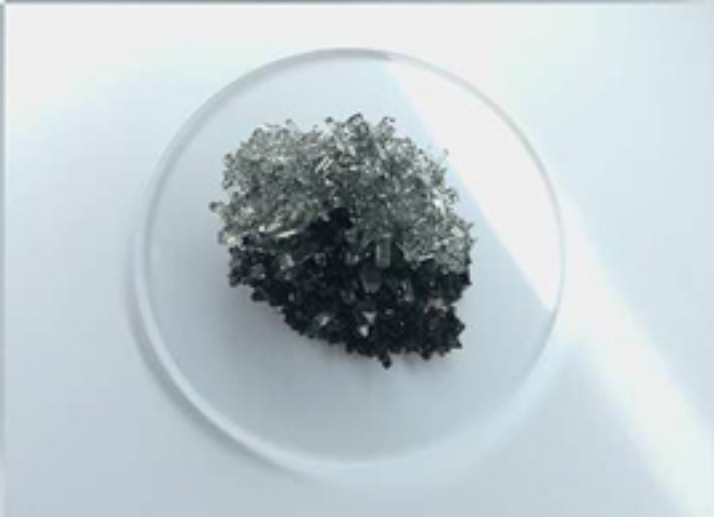
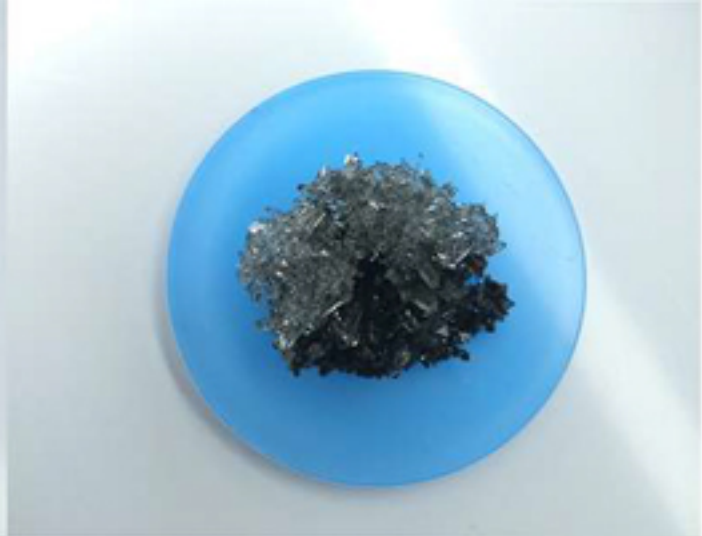
“When carbon, oxygen, and hydrogen atoms bond in a certain way to form sugar, the resulting compound has a sweet taste. The sweetness resides neither in the C, nor in the O, nor in the H; it resides in the pattern that emerges from their interaction. It is an emergent property. Moreover, strictly speaking, is not a property of the chemical bonds. It is a sensory experience that arises when sugar molecules interact with the chemistry of our taste buds, which in turn causes a set of neurons to fire in a certain way. The experience of sweetness emerges from that neural activity.”
Fritjof Capra (The Hidden Connection)

Based on the premise of deliberate alignment of atoms used to control digital synapsis, Amorphous Allotropes bases its process on Carbon; the key component to all life known on Earth, to propose a new musical instrument for sonic interactions. Through controlled artificial crystallisation on prepared structures adapted to enable connection between the crystals and the physical interface for signal processing, from analog to digital; then applying this data, through a custom built software to control and result into sound and its adherent properties.

The beauty in the art of cultivating crystals is that it is not precise and governable, hence thresholds and boundaries are set, then this process set in motion allowing it to create itself. Communication to the digital world is done by translating the analog readings from the custom rigged crystals, using a controlled electric circuit into an Arduino board, which then serial prints the live data into MaxMSP. A custom patch parses the data stream and converts the fragile analog crystal readings into note/velocity, ADSR envelope values and MIDI.

While this project is mainly inspired by the raw beauty of nature, Amorphous Allotropes combines universal principles of physics with digital technology, proposing new forms of expression using crystal sensors as new musical instruments focused on sonic interactions. Amorphous Allotropes were grown on varied structures and sizes, including soft materials such as textile and foam, to laser cut glass or plastic, as well as a standalone crystal element. Combining the raw beauty and power of nature in its most elemental form, carbon; the base of all life, with digital crafts and technology to communicate and connect carbon lifeforms into a multisensorial experience.







Amorphous Allotropes, 2017
Sound sculpture, interface
conductive compounds, custom electronics, software
variable dimension